

6
What this World Needs is One Big Laugh Hit!



and here it is...

"The

KID from KOKOMO"

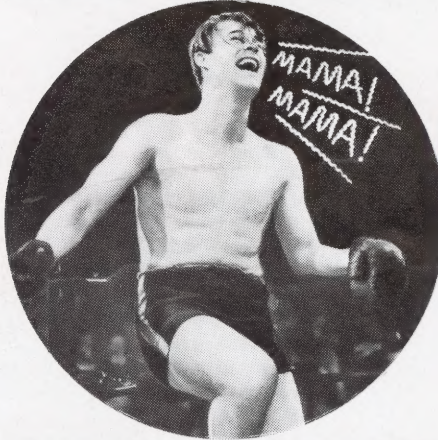
built for **LAUGHS** by WARNER BROS.

TELL 'EM THEY'LL LAUGH AND HOW!



LAUGH at **PAT O'BRIEN**

A two-timing Broadway phoney... a gyp off the old block!



LAUGH at **WAYNE MORRIS**

Two-fisted Kid Galahad with a one-track mind... he wants his mama!



LAUGH at **JOAN BLONDELL**

Bubble-dancing was her career... 'til Fate stuck a pin in it!



LAUGH at **MAY ROBSON**

Shoplifting Sadie... a heart of gold and a sleeve full of silver!



LAUGH at **JANE WYMAN**

She's got Wayne's kisses... but his heart belongs to mama!



LAUGH at **STANLEY FIELDS**

As Muscles Malone... and funnier than he was in 'Blackwell's Island'!

ALL FOR FUN in...

"The **KID** from **KOKOMO**"
with
MAXIE ROSENBLUM • SIDNEY TOLER • Directed by LEWIS SEILER
Presented by WARNER BROS.
Screen Play by Jerry Wald and Richard Macaulay • From an
Original Story by Dalton Trumbo • A First National Picture

SELL 'EM WITH THIS SLOGAN

"THERE'S NOTHING WRONG WITH THE WORLD THAT A GOOD HEARTY LAUGH WON'T CURE!"

THIS AD DOES THE TRICK

THERE'S NOTHING WRONG WITH THE WORLD THAT A GOOD HEARTY LAUGH WON'T CURE! . . . And Here It Is!



They call me Kid Galahad. What do they call you?

Lots of things, sonny, lots of things!



Your only worry will be . . . how to stop laughing when the heavyweight champ's mom turns out to be . . . a 73-year-old bottle-baby! It's the laif-and-let-laff sensation of the year!

"The KID from KOKOMO"
with PAT O'BRIEN • WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLOOM • SIDNEY TOLER • Directed by LEWIS SEILER
Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 214 — 8 inches x 2 cols. (220 lines) — 30c

Sample Of Our Ad Campaign Selling All The Action Of 'Kid Galahad' And The Laughs Of 'Brother Rat'

MORE OF THE SAME LIVELY **LAUGH** ADS on following pages . . .

What This Worried World Needs Is One Great Big **L-A-U-G-H** ...And Here It Is!

The KID from KOKOMO

with **PAT O'BRIEN**
Wayne MORRIS
JOAN BLONDELL
MAY ROBSON · JANE WYMAN
STANLEY FIELDS
MAXIE ROSENBLUM · SIDNEY TOLER
 Directed by **LEWIS SEILER**
 Presented by **WARNER BROS.**

Screen Play by Jerry Wald and Richard Macaulay From an Original Story by Dalton Trumbo • A First National Picture

T H E A T R E

Mat 114

8½ inches (118 lines) — 15c

DON'T LAUGH UNTIL YOU SEE THE BLACKS OF THEIR EYES!

The KID from KOKOMO

with **PAT O'BRIEN · WAYNE MORRIS · JOAN BLONDELL**
MAY ROBSON · JANE WYMAN · STANLEY FIELDS
MAXIE ROSENBLUM · SIDNEY TOLER · Directed by LEWIS SEILER · Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay From an Original Story by Dalton Trumbo • A First National Picture

Mat 219 — 4¾ inches x 2 cols. (134 lines) — 30c

I am about to strike a blow To give Joe Gloom the old K. O. ! Forget your troubles, away with pain! Happy days are here again!

That's "The KID from KOKOMO"

Challengers for the laff-weight championship of the world!

PAT O'BRIEN
WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON
JANE WYMAN
STANLEY FIELDS
MAXIE ROSENBLUM · SIDNEY TOLER
 Directed by **LEWIS SEILER**
 Presented by **WARNER BROS.**

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

They found Wayne in the country...and boy, did they go to town!

Pat made him a champ... Love made him a chump!

Maggie had something up her sleeve ... that's how they caught her shop-lifting!

Mat 217 — 10¼ inches x 2 cols. (284 lines) — 30c

"I WANT MY MAMA!"
cried the heavyweight boxing champion of the world!

So they... gave him one!

It may not be art . . . but it's definitely fun!

"The KID from KOKOMO"

Directed by **LEWIS SEILER**
Presented by **WARNER BROS.**

with **PAT O'BRIEN**
WAYNE MORRIS · JOAN BLONDELL
MAY ROBSON · JANE WYMAN · STANLEY FIELDS
MAXIE ROSENBLOOM · SIDNEY TOLER

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 303 — 6½ inches x 3 cols. (270 lines) — 45c

THERE'S NOTHING WRONG WITH THE WORLD THAT A GOOD HEARTY LAUGH WON'T CURE!

And Here It Is!

"The KID from KOKOMO"

with **PAT O'BRIEN · WAYNE MORRIS · JOAN BLONDELL · MAY ROBSON · JANE WYMAN**
STANLEY FIELDS · MAXIE ROSENBLOOM · SIDNEY TOLER • Directed by **LEWIS SEILER** • Presented by **WARNER BROS.**

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture


Mat 304 — 2¼ inches x 3 cols. (90 lines) — 45c

THIS AD ALSO IN TWO-COLUMN SIZE — SEE PAGE 12

MEET THE LAFF-WEIGHT CHAMPION OF THE WORLD!

THE KID FROM KOKOMO

with
PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLOOM • SIDNEY TOLER • Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay  From an Original Story by Dalton Trumbo
A First National Picture

Mat 305 — 6½ inches x 3 cols. (273 lines) — 45c

FORGET THE HEADLINES!
Join the laughing lines who are on their way to see 1939's Comedy K.O.!

PAT O'BRIEN **JOAN BLONDELL** **WAYNE MORRIS**

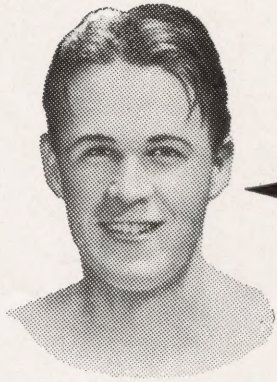
The KID from KOKOMO

 **MAY ROBSON • JANE WYMAN • STANLEY FIELDS • MAXIE ROSENBLOOM**
SIDNEY TOLER • Directed by LEWIS SEILER • Presented by WARNER BROS.
Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 222 — 2¾ inches x 2 cols. (72 lines) — 30c

ARE YOU WAR-WORRIED
...CRISIS-WEARY?

Well, let up and LAUGH at
moviedom's gayest gang!



"How can I be
Kid Galahad if I
haven't got a
mama?"

"Don't cry, champ,
I'll find her if you have to
fight in every town
in the U. S.!"



"I'd be a mom to
you, kid but it ain't dig-
nified for a bubble
dancer."

"They say I'm a
shoplifter. I just
find things . . . before
they're lost!"



Warner Bros.' laff-and-
let-laff comedy K. O.

"The
KID from
KOKOMO

PAT O'BRIEN • WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY
FIELDS • MAXIE ROSENBLOOM • SIDNEY TOLER
Presented by **WARNER BROS.**
Directed by **LEWIS SEILER**



Screen Play by Jerry Wald and Richard Macaulay • From an
Original Story by Dalton Trumbo • A First National Picture

Mat 215 — 13¾ inches x 2 cols. (288 lines) — 30c

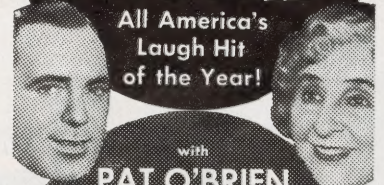
THIS AD ALSO IN ONE-COL. SIZE — SEE PAGE 10

HOW
HARD CAN
YOU LAUGH?



You'll never
know . . . 'til
you see

"The **KID**
from
KOKOMO



All America's
Laugh Hit
of the Year!

with
PAT O'BRIEN
JOAN BLONDELL
WAYNE MORRIS
MAY ROBSON • JANE WYMAN
STANLEY FIELDS

MAXIE ROSENBLOOM • SIDNEY TOLER
Directed by **LEWIS SEILER**
Presented by
WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an
Original Story by Dalton Trumbo • A First National Picture

Mat 112

6 inches (82 lines) — 15c



**FORGET THE
HEADLINES!**

Join the Laughing
Lines Who Are on
Their Way to See

"The **KID**
from
KOKOMO

with **PAT O'BRIEN**
JOAN BLONDELL
WAYNE MORRIS
MAY ROBSON • JANE
WYMAN • STANLEY FIELDS
MAXIE ROSENBLOOM • SIDNEY TOLER
Directed by **LEWIS SEILER**
Presented by **WARNER BROS.**



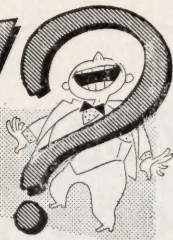
Screen Play by Jerry Wald and Richard Macaulay • From an
Original Story by Dalton Trumbo • A First National Picture

Mat 117

4½ inches (61 lines) — 15c

THIS AD ALSO IN TWO-
COL. SIZE — SEE PAGE 10

HOW HARD CAN YOU **LAUGH?**



LAUGH
at

WAYNE MORRIS
A kid from the country ...
but he's sure going to town!



LAUGH
at

PAT O'BRIEN
Just a Broadway phony
... a gyp off the old block!

You'll Never Know ... 'Til You See
"The KID from KOKOMO"

Directed by LEWIS SEILER • Presented by WARNER BROS.



LAUGH
at

JOAN BLONDELL
Bubble-dancing was her ca-
reer ... Fate stuck a pin in it!



LAUGH
at

MAY ROBSON
Shoplifting Sadie... heart of
gold, sleeve full of silver!



LAUGH
at

JANE WYMAN
Wayne's tootsie ... but
his heart belongs to mama!



LAUGH
at

STANLEY FIELDS
He knew his girl loved him
... she blackened his eye!

T H E A T R E

MAXIE ROSENBLUM • SIDNEY TOLER Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 302 — 6¼ inches x 3 cols. (261 lines) — 45c

He's the Kid
from Koko-
mo! Yokel
boy goes to
town!

She's his
'mother for
a day'—also
a klepto-
maniac!

She dances
with a bubble
... it's
better than
nothing!

He'll do any-
thing to turn
an honest
dollar ...
except work!



Put 'Em All Together ... They Spell

"The KID from KOKOMO"
All America's Laugh Hit of the Year!



PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLUM • SIDNEY TOLER • Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 216 — 6¼ inches x 2 cols. (174 lines) — 30c

KID GALAHAD BATTLES MANAGER OVER DANCER!

"I'LL BLACK HIS OTHER EYE," grimly charges the champ, "if he blackens that girl's reputation!"



"ALL I SAID," shouts manager, "was that a bubble dancer should hide nothing . . . from the press!"



"DEY'RE ALL BUMS!" roars Muscles Malone, ex-bad boy. "I'll moider 'em!"



"IT'S SWEET" declares local bubble dancer, "to find some chivalry in these B'way lugs."

WARNER BROS.' Laugh-filled Answer to the Blues

"The KID from KOKOMO"

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture



with
PAT O'BRIEN
WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON
JANE WYMAN
STANLEY FIELDS
MAXIE ROSENBLOOM
SIDNEY TOLER
Directed by **LEWIS SEILER**

Mat 301 — 8 inches x 3 cols. (345 lines) — 45c

THIS AD ALSO IN FIVE-COLUMN SIZE — SEE PAGE 13

ONE
**LONG
LOUD
LAFF!**

Warner Bros.
Comedy Knockout

"The KID from KOKOMO"

with
PAT O'BRIEN · WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON · JANE WYMAN · STANLEY FIELDS
MAXIE ROSENBLOOM · SIDNEY TOLER
Directed by **LEWIS SEILER**

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 213 — 4 inches x 2 cols. (114 lines) — 30c



FORGET THE HEADLINES!

Join the Laughing Lines Who Are on Their Way to See



"The KID from KOKOMO



with **PAT O'BRIEN**
JOAN BLONDELL
WAYNE MORRIS
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLOOM • SIDNEY TOLER
Directed by **LEWIS SEILER**
Presented by **WARNER BROS.**

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 223 — 9 inches x 2 cols. (252 lines) — 30c

THIS AD ALSO IN ONE-COL. SIZE — SEE PAGE 7

ARE YOU WAR-WORRIED
...CRISIS-WEARY?

Well, let up and LAUGH at moviedom's gayest gang!



"How can I be Kid Galahad if I haven't got a mama?"

"Don't cry, champ. I'll find her if you have to fight in every town in the U. S.!"



"I'd be a mom to you, kid but it ain't dignified for a bubble dancer."

"They say I'm a shoplifter. I just find things . . . before they're lost!"



Warner Bros. luff-and-let-luff comedy K. O.




Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 113

6 1/2 inches (91 lines) — 15c

THIS AD ALSO IN TWO-COL. SIZE — SEE PAGE 7



When
PAT O'BRIEN
JOAN BLONDELL
WAYNE MORRIS
MAY ROBSON
 lead the laff-lineup
 in the year's comedy hit!

The
KID from
KOKOMO
 with
JANE WYMAN · STANLEY FIELDS
MAXIE ROSENBLOOM · SIDNEY TOLER
 Directed by **LEWIS SEILER**
 Presented by
WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 111
 5 inches (70 lines) — 15c

YOU'VE GOT TO LAUGH WHEN....



PAT O'BRIEN
 is as phony as a rubber pretzel and twice as crooked!




WAYNE MORRIS
 is the two-fisted kid with a one-track mind...he wants his mama!



JOAN BLONDELL
 is a retired bubble-dancer... last time she retired into jail!



MAY ROBSON
 a shoplifter with a heart of gold, a sleeve full of silver!



JANE WYMAN
 is the doll Wayne likes best in all the world...next to mama!



STANLEY FIELDS
 is 'Muscles' Malone...and funnier than he was in "Blackwell's Island!"



The
KID from
KOKOMO
 with
MAXIE ROSENBLOOM
SIDNEY TOLER
 Directed by **LEWIS SEILER**
 Presented by
WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

T H E A T R E

Mat 218 — 7/4 inches x 2 cols. (202 lines) — 30c

America's Laff Hit of the Year!

Not Art... But It's Darn Good Fun!

The KID from KOKOMO

with PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS • MAXIE ROSENBLUM
SIDNEY TOLER • Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 221 — 2 inches x 2 cols. (56 lines) — 30c

THERE'S NOTHING WRONG WITH THE WORLD THAT A GOOD HEARTY LAUGH WON'T CURE!

And Here It Is!

The KID from KOKOMO

with PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL • MAY ROBSON • JANE WYMAN
STANLEY FIELDS • MAXIE ROSENBLUM • SIDNEY TOLER • Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 220 — 1½ inches x 2 cols. (40 lines) — 30c

THIS AD ALSO IN THREE-COL. SIZE — SEE PAGE 5

The 'KID'... Yoke! boy goes to town!

JOAN... a pin ended her bubble dance career!

PAT... Just a gyp off the old block!

MAY... A bottle baby... at seventy-three!

The KID from KOKOMO

PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLUM • SIDNEY TOLER
Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

Mat 116
¾ inches (47 lines) — 15c

One L-o-n-g LOUD Laff!

The KID from KOKOMO

PAT O'BRIEN • JOAN BLONDELL • WAYNE MORRIS
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLUM • SIDNEY TOLER
Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

¾ inches (38 lines)

How hard can you LAUGH?
You'll know when you see

The KID from KOKOMO

PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL
MAY ROBSON • JANE WYMAN • STANLEY FIELDS
MAXIE ROSENBLUM • SIDNEY TOLER
Directed by LEWIS SEILER • Presented by WARNER BROS.

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture

2 inches (26 lines)

TWO ADS ON ONE MAT

Mat 115 — 15c

Official Billing

WARNER BROS.	40%
Pictures, Inc. Presents	5%
"THE KID FROM KOKOMO"	100%
with	
PAT O'BRIEN • WAYNE MORRIS • JOAN BLONDELL	50%
MAY ROBSON • JANE WYMAN • STANLEY FIELDS	25%
MAXIE ROSENBLUM • SIDNEY TOLER	10%
Directed by Lewis Seiler	15%
Screen Play by Jerry Wald and Richard Macaulay	3%
From an Original Story by Dalton Trumbo	2%
A First National Picture	3%

Vitaphone Shorts

'POLAR PALS' for the warm-weather days. This time Porky is in the Arctic, routing singlehanded the seal trader who is out for the kill. Porky and his New England blunderbuss v. the trader and his cannon. 4813 — Looney Tunes — 7 minutes.

LEITH STEVENS AND HIS ORCHESTRA and also Bobby Hackett's band join in "sending" such favorites as "It Had to Be You," "They Say" and "Tea for Two." Song solos by Nan Wynn. 4715 — Melody Master — 10 minutes.

'MECHANIX ILLUSTRATED No. 5' continues the revelations into the field of practical science. The fifth in this series, it features a description of the famed "lie detector" among other items. 4612 — Color Parade Series — 10 minutes.

'HAUNTED HOUSE' — Twelve minutes of thrills and excitement in this short dealing with the adventures of some youngsters as they take refuge from a storm in a haunted house. Narration by Floyd Gibbons. 4310 — Your True Adventure Series — 12 minutes.

'BELIEVE IT OR ELSE,' a Technicolor satire on the famous cartoon in which a doubting Thomas who doesn't believe what he sees on the screen is convinced that it is all the truth even though he has to be sawed in half to be shown. 4520 — Merrie Melody — 7 minutes.

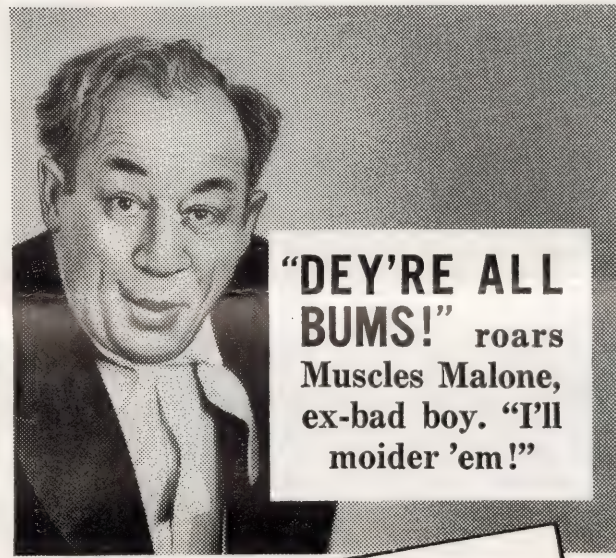
'YOU'RE NEXT — TO CLOSING' — Two reels of musical entertainment featuring the famous comedy team of the stage and screen, Cross and Dunn, and Leota Lane, operatic singing sister of Priscilla, Rosemary and Lola. 4027 — Broadway Brevity — 20 minutes.

KID GALAHAD BATTLES MANAGER OVER DANCER!

"I'LL BLACK HIS OTHER EYE," grimly charges the champ, "if he blackens that girl's reputation!"



"ALL I SAID," shouts manager, "was that a bubble dancer should hide nothing . . . from the press!"



"DEY'RE ALL BUMS!" roars Muscles Malone, ex-bad boy. "I'll moider 'em!"



"IT'S SWEET" declares local bubble dancer, "to find some chivalry in these B'way lugs."

WARNER BROS.' Laugh-filled Answer to the Blues

"The KID from KOKOMO"

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture



with
PAT O'BRIEN
WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON
JANE WYMAN
STANLEY FIELDS
MAXIE ROSENBLOOM
SIDNEY TOLER
Directed by **LEWIS SEILER**

Mat 501 — 13½ inches x 5 cols. (950 lines) — 75c

THIS AD ALSO IN THREE-COLUMN SIZE — SEE PAGE 9

This Five-Column Ad May Be Adapted For Use As
A Tabloid News Flash Herald — See Page 21 For Details

PUBLICITY

They Make The World Happier With 92 Minutes Of Film Fun

The strictly for fun cast of "The Kid From Kokomo" coming to the Strand on Friday is headed by (top) Wayne Morris and Pat O'Brien. (Below) Jane Wyman, May Robson and Joan Blondell make up the feminine contingent.

Mat 212—30c



All Star Laff Line Up In 'Kid From Kokomo'

"The Kid from Kokomo," something new in the way of prize-fight comedies, will open at the Strand Theatre Friday. Pat O'Brien, Wayne Morris and Joan Blondell head the cast of the Warner Bros. production.

Vieing with Miss Blondell for feminine comedy honors are May Robson and Jane Wyman. Heading as hilarious a collection of "mugg" comedians as has ever supported a group of stars are Stanley Fields, Maxie Rosenbloom, Sidney Toler, Ed Brophy, Ward Bond and Paul Hurst. Sleek menace is represented by Morgan Conway.

Much of the comedy in "The Kid from Kokomo" is based on the larcenous nature of some of the camp followers of the sport which a famous boxing writer used to call "the manly art of modified murder," but the only victims of murderous assault in this picture are the golden rule and the king's English.

Engagingly amusing though altogether unmoral is the fight manager by Pat. He is entirely without scruple and he not only bets against his own fighter, Maxie Rosenbloom, on the night the latter meets the heavyweight champion but he also sells half-interests in his man to four different individuals. When Maxie surprisingly flattens the champ, Pat hastily leaves town accompanied by his girl friend, Joan, who is a retired bubble dancer, and his trainer, Brophy.

In a sleepy farm village, Pat discovers an ingenuous farm youth, played by Wayne Morris, who is a terrific fighter. He tries to induce the youth to become a professional fighter, but Wayne balks. It seems he was left in a soap box at the farm as an infant, and he believes some day his mother will return to look for him.

Pat gets him to leave the farm, however, by promising to launch a big campaign to find his mother. And Pat does find a "mother" by going to night court and picking up a liquor-loving old kleptomaniac who was once an actress to enact the role. This tough old biddy, who is played by Miss Robson, convinces Wayne she is his long-lost mother, and she quickly takes advantage of the situation to lord it over her co-conspirators and to get control of Wayne's money — he's making plenty in his quick rise up the fistie ladder.

Some more double-crossing on the part his amoral manager finally puts Wayne in the spot where he is fighting the champion but has promised Pat to lose. When May hears about that, she reverses the situation by informing Wayne she's a fake, and, knowing now he

owes nothing to Pat, he goes in to win, which he does.

The script from which this highly amusing piece was filmed was based by the scenarists, Jerry Wald and Richard Macaulay, on an original story by Dalton Trumbo, and the production was capably directed by Lewis Seiler.

THE STORY (not for publication): Fight manager (Pat O'Brien) and his girl (Joan Blondell) taking it on the lam, come upon powerful farm lad (Wayne Morris) and phenagle him into coming to the big city, by telling him they'll find his long-lost ma for him. They turn up with shop-lifting Maggie (May Robson). "The Kid" is surprised but he'll believe anything. Then he gets a chance at the championship fight, also instructions to lose it. With Maggie's help, however, he turns the tables.

'The Kid From Kokomo' Is Strictly For Mirth

Working on the principle that a healthy dose of laughter is the best prescription for a worried world, "The Kid From Kokomo," the new Warner Bros. production which will open at the Strand Theatre on Friday, is comedy from start to finish. A fulsome guarantee that this is so can be had from

scanning the list of players and the roles which they play.

Pat O'Brien, is a fight manager and the type of lovable crook that frequently doublecrosses himself. Joan Blondell is his sweetheart, an ex-bubble dancer whose bubble has burst, and their white hope is Wayne Morris, a husky young blacksmith whom they decide to groom for heavyweight champion. Morris however, has a one-track mind, which is set on finding the mother who left him on a handy doorstep when he was an infant. To keep him happy, they find him a "mother," in the person of a sodden old kleptomaniac, a role that is played to perfection by May Robson. Other contributors to the fun are Maxie Rosenbloom, as the heavyweight champ, Jane Wyman as the curvacious blonde with whom Wayne falls in love, Stanley Fields, Sidney Toler, Ed Brophy and a score of others, playing shady characters with emphasis decidedly on the comic side.

But the "Kid from Kokomo" turns the tables on them all by turning out to be a real champ, and foiling all their efforts to have him lose fights when they bet against him. He not only wins the world heavyweight championship but his girl and his Mama, and all ends well.

Adapted for the screen by Michael Fessier, Richard Macaulay and Jerry Wald from a novel by Dalton Trumbo, the story takes a plot which might have conceivably been presented in a serious manner and treats it with an unfailing sense of humor. Lewis Seiler directed the production.

Wayne Morris, O'Brien Star In New Comedy

Starring Wayne Morris and Pat O'Brien, with Joan Blondell, May Robson and Jane Wyman in the leading feminine roles, Warner Bros.' new comedy-romance, "The Kid From Kokomo," will open at the Strand Theatre on Friday. A fast-moving story of the prize ring and its behind-the-scenes angles, with plenty of romantic and hilarious touches, "The Kid From Kokomo" was adapted for the screen by Michael Fessier, Richard Macaulay and Jerry Wald from a novel by Dalton Trumbo. The picture was directed by Lewis Seiler and in addition to its headliners has a number of outstanding players in its cast, which include Maxie Rosenbloom, Sidney Toler, Ed Brophy, Clem Bevans, Ward Bond, Stanley Fields, Ed Brophy, Winifred Harris, Morgan Conway and many other film funsters.

THE FUN CAST



Mat 104—15c

PAT O'BRIEN as Billy Murphy

Just a Broadway phony . . . a gyp off the old block.



Mat 106—15c

JOAN BLONDELL as Doris Harvey

Bubble-dancing was her career . . . 'til Fate stuck a pin in it.



Mat 105—15c

JANE WYMAN as Marion Bronson

She's got Wayne's kisses . . . but his heart belongs to Mama.



Mat 109—15c

MAY ROBSON as Maggie Martin

Shoplifting Sadie . . . heart of gold, sleeve full of silver.

STANLEY FIELDS as "Muscles" Malone

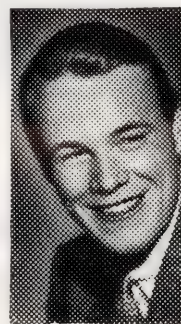
He knew his girl loved him . . . she blackened his eye.

MAXIE ROSENBLOOM as Curley Bender

He'd do anything to turn an honest dollar . . . except work.

AND

Sidney Toler as Judge Bronson
Ed Brophy as Eddie Black
Winifred Harris as Mrs. Bronson
Morgan Conway as Louie



Mat 101—15c



Mat 110—15c



Mat 108—15c

These Scenes Tell The Whole Funny Story

MAY ROBSON PLAYS A SHOPLIFTER AND STEALS SCENES, TOO

"There ought to be a law" on sets where May Robson is working that young players there should be warned in advance of her presence.

A sign would do. It could be a sign that would read:

"Danger! Troupers at work here!"

Young players might appreciate that and they could certainly watch her to their own advantage. She is a real trouper.

Miss Robson plays the role of Maggie Martin in "The Kid from Kokomo," the Warner Bros. picture opening next Friday at the Strand Theatre. She has one big scene, a scene only a really fine actress could be expected to handle.

Maggie stands in night court before Sidney Toler posing as Judge Bronson. Her grey hair hangs over one eye and straggles down her back. Her hat is askew. Her eyes are rheumy and her hands shake. She is more than slightly drunk but she is ready to "put on the act" to keep from going to jail.

She is charged with shop lifting. She has walked off with a bathroom scales from a drug store, according to the charges.

"It's not true, Your Honor," she whines. "I was going to buy the scales. I've been on a diet."

"According to the complaint," says Toler, "your memory has been faulty for ten years. You are well known to the police as 'Drug Store Maggie'."

Maggie is immediately indignant. "I resent these flat feet giving me nicknames," she sniffs. Then with great but slightly tipsy dignity, she adds, "It doesn't befit a lady."

"You're quite an actress, aren't you?" asks Toler.

Miss Robson stops sniffing long enough to swell a little with pride.

"I used to be," she whimpers and dissolves foolishly into tears.

"Cut," orders Director Lewis Seiler. Then he turns to Pat O'Brien who is ready to enter the scene on the next "take."

"And still is," he adds. "One of the greatest. Get in there, will you, Pat, and troupe with her."

Not One For Censors

Joan Blondell does a bubble dance in "The Kid from Kokomo," the Warner Bros. comedy coming to the Strand Theatre next Friday—but don't get us wrong, Mr. Hays. It's with a fetching pair of red pajamas on.

She's just showing Wayne Morris and Pat O'Brien how she used to do it before she took up the job of managing fight managers.

Gals Wail As Wayne Weds

Wayne Morris received more than 3,000 telegrams and letters congratulating him upon his marriage to "Bubbles" Schinasi. Among the messages, however, were many which sounded a wistful note. One young lady from the Midwest sent 300 words over the wire expressing her disappointment at Wayne's passing from the eligible bachelor list. Wayne's latest Warner picture is "The Kid from Kokomo."

Anyway He's Nervous

Slapsie Maxie Rosenbloom arrived all adither on the set of "The Kid from Kokomo," and Pat O'Brien inquired solicitously into the cause of his extreme excitement. "I don't know," Maxie replied, "I guess I'm just what you'd call a nervous success."



May Robson in a motherly (?) scene from "The Kid From Kokomo."

JOAN BLONDELL HAS WARDROBE PROBLEM AS BUBBLE DANCER

It's harder to say it with clothes these days. Especially on the screen. So, at any rate, says Joan Blondell.

But she's always trying, is Joan, so in Warner Bros.' "The Kid from Kokomo," coming soon to the Strand Theatre, she does a certain amount of characterization with costume—tries to say in that way, as well as through other means, that she's a former bubble dancer who now has no visible means of support except fight manager Pat O'Brien, her hoy briend.

"When I turn coquettish toward Wayne Morris, a few times in the picture, that is shown in the selection of clothes, of course," says Joan. "Those red silk pajamas I wear in one scene with him, for example, are pretty obvious."

"But, by and large, the situation regarding clothes has changed so much, today, that about all you can show very plainly are extremes of circumstances or character. If you're very poor or very wealthy, very modest or vice versa, the clothes you wear on the screen can indicate these facts."

"A short time ago, however, one could pretty well indicate much subtler differences. That was because your stenographer, at the time, wasn't able to dress so nearly like her boss's wife, as she is quite able to do today. Now, the fashion industry seems to be so well organized that low-budget clothes can have all the same style details that go into original creations. So it looks as though we're going to have to revise that time-honored saying about the Colonel's lady and Judy O'Grady."

PRODUCTION STAFF

Directed by Lewis Seiler

Screen play by..... Jerry Wald and Richard Macaulay

From an Original Story by

.....Dalton Trumbo

Photography by

.....Sid Hickox, A.S.C.

Art Director John Hughes

Dialogue Direction by

.....Frank Beckwith and Hugh Cummings

Film Editor Jack Killifer

Gowns by Howard Shoup

Sound by Charles Lang

Music by Adolph Deutsch

Musical Director

.....Leo F. Forbstein



"Where'd you get those big, black eyes?" Joan Blondell asks Pat O'Brien.

'CAN'T PLAY A HEEL AND STILL BE ONE' SAYS PAT O'BRIEN

Being a screen scamp occasionally is good for a fellow, according to Pat O'Brien. It's even good for a fellow's marriage. Beneficial for his wife and kiddies!

"When you're a heel in a film role," Pat explains, "you look at being a heel objectively. That makes you see that it's pretty bad to be a heel in real life. You stand off and see him and say, 'I certainly don't want to be like that fellow.'"

"But if you're a heel in real life, chances are you never get to stand off and survey yourself, as an actor surveys a character, objectively—and analytically."

Pat recently played one of those parts he occasionally plays in which he's anything but the sterling hero. In "The Kid from Kokomo," the Warner Bros. comedy which is coming Friday to the Strand Theatre, he's a rogue. There's a sneaking sympathy and liking for him despite the fact that he's (a) a coward, (b) a double-crosser, (c) a braggart, and (d) that he practically takes a shotgun to persuade him to marry, at long last, his faithful companion, a former bubble dancer, played by Joan Blondell.

'Slapsie' Maxie Trains For Beauty, Not Bout

Maxie Rosenbloom recently engaged in the most strenuous training he had done for years. The idea was to prepare for two film bouts—one with Mike McAvoy and the other with cinemactor Wayne Morris. These are in the Warner Bros. comedy, "The Kid from Kokomo," which opens next Friday at the Strand Theatre.

It wasn't that Maxie worried about his condition for film fisties any more than he ever did for his professional ring bouts. His reason for training for the film bouts was aesthetic.

"I gotta trim down my abdomen," said Maxie elegantly. "In other pictures I done lately it didn't matter, because I wore clothes. And in the ring it don't matter either, how much I stick out just above the belt. But an actor has got to look out for his looks."

When "The Kid from Kokomo" was first launched, the press

agent told Maxie he wanted him to save his best gags for publicity use. Said Maxie: "Aw, if you want 'em, you'd better get me a secretary who can take shorthand. Just let her follow me around all day and take down the good cracks. I make so many I can't remember 'em, myself."

He has some difficulty remembering his "script lines, as well as his "gags." So in a previous picture, "Women in the Wind," Director John Farrow got exasperated and made some rather crushing remarks. Maxie doubled his fists, came forward and towered over the director. "Look, you," he said, "if what you're sayin' is what I think, I'm gonna—"

"Yes?" said Farrow crisply.

"Gonna have my secretary send you an insultin' note!" Maxie snapped.

During the filming of "The Kid from Kokomo," Maxie's friend Mushy Callahan, former junior welter champ, was technical adviser and mentor to the dozen or so pugilists in the stable of fight manager Pat O'Brien. Joan Blondell, striving to attract Mushy's attention one day, cried, "Hey, champ!" Both Mushy and Maxie said "Huh?"

Maxie looked disappointed when he found it wasn't a call for himself. Said he to Callahan later, "Look here, Mushy—when anybody calls out 'Hey, champ!' around here, I don't want anybody to look up except me!"

Maxie admits he's a good catch for any girl, but will be hard to land because the girl must answer many specifications. Among them, she must be old-fashioned and an excellent cook. She mustn't wear make-up or lipstick, either. Maxie hates them, because they get on his collar and jacket shoulder. He was in love once—with Margaret Robinson, daughter of the Canadian champagne king. She admitted liking him but turned him down because, said she, "father insists that I marry a man with a title." Said Maxie, indignantly, "what's the matter with my title—Light Heavyweight Champion of the World, I want to know?"



May Robson and Pat O'Brien agree you meet the best people in night court!



How not to train for a fight, is demonstrated by Wayne Morris as "The Kid From Kokomo." (1) Take your girl along on roadwork. (2) Forget the roadwork and sit down for a chat. (3) This one seems to speak for itself.

Gloom Takes Beating From 'Kid from Kokomo'

(Opening Day)

'KID FROM KOKOMO' AT STRAND TODAY IS ALL FOR LAUGHS

Some of the racketeering that goes on behind the scenes of the prizefight game is hilariously exposed in "The Kid from Kokomo," the Warner Bros. comedy featuring Pat O'Brien, Wayne Morris and Joan Blondell which opens today at the Strand Theatre.

Exposing evils of the boxing game is, however, merely incidental to the main purpose of the picture, which is to garner laughs. Nothing is taken seriously, and even the most dishonest of the film's characters are rather engaging rascals.

In the new picture every character and every twist of the plot is humorous, laughter being directed even at the virtuous hero, who is altogether admirable in every respect except that he does seem to be just a bit dense, even for a country bumpkin who has been slickered by a crooked fight manager into leaving his native heath to become a professional fighter.

The husky farm boy, it seems, has only one great desire in life, and that is to find the mother who left him as a baby on the doorstep of the farmer who brought him up. So, the scheming fight manager, played by Pat, provides a mother for Wayne in the person of a raffish old k'eptoman'iac who in her distant youth had been an actress.

The boy is taken in by the deception, and gratefully proceeds to travel fast up the ladder of fistic success. With the money rolling in, his "mother" takes advantage of the situation to wrest control of Wayne from his manager, who thus sees his clever scheme laying an egg right in his lap. From there on, there's a succession of rapid-fire, uproarious complications that lead finally to a climactic brawl which is one of the funniest scenes of roughhouse ever filmed.

Supporting the featured trio, is a cast rich with accomplished comedians, including May Robson, Jane Wyman, Stanley Fields, Maxie Rosenbloom, Sidney Toler, Ed Brophy, Paul Hurst, Morgan Conway and many others.

(Review)

Wayne Morris and Pat O'Brien Head Cast of Uproarious Comedy at Strand

Kid Laughter won an easy decision over Old Man Gloom when "The Kid from Kokomo," the Warner Bros. prize ring comedy featuring Pat O'Brien, Wayne Morris and Joan Blondell, opened yesterday at the Strand Theatre.

Blocking everything with his funnybone, Kid Laughter swarmed to the attack with jabbing rib-ticklers, snappy quips and jolting wisecracks, with the result that not only was Mr. Gloom draped neatly over the canvas at the end of the uneven contest but the audience also was left limp and gasping — just from laughing so long and so hard.

Tossing aside the metaphor, it is a fact that the new Warner Bros. comedy is just about the funniest motion picture that has come along so far this year and compares favorably with the best of any year.

It is an unusual picture, for it takes the elements out of which scenario writers have always before concocted adequate enough melodrama and, merely shifting the point of view, uses them all to hilariously comic effect.

Against what has heretofore always been depicted as the sinister background of the prize ring racket, it traces the build-up of a big, husky, hard-punching country lad who is none too bright into the heavyweight champion of the world. Only this time all the wicked people are more funny than sinister, and the swiftly moving complications, while exciting enough, are all geared for laughs rather than menace.

Most of the humor revolves about the strategem employed by Pat, as a fight manager entirely without scruple, to get the promising looking country youth, played by Wayne, to consent to leave the farm and become a professional boxer.

The youth, it seems, was as a baby left by his mother on the doorstep of the farmer who brought him up, and his only real desire in life is to find his mother again. So Pat provides the mother, in the person of a raffish old drunk and petty thief who had been an actress in her youth.

Wayne is taken in by the trick; in fact, he is taken in much too



Mat 205—30c

Every day is Mother's day with Wayne Morris, in the title role of "The Kid From Kokomo." May Robson is the mother, alias "Shop-lifting Sadie."

much for Pat's peace of mind. For the old girl, seeing herself the object of the blind adoration of a boy who is earning huge money as a rapidly climbing heavyweight contender, takes over the management of his affairs — in her own interest.

That's enough to tell here, for it would be robbing the prospective spectator of many a hearty laugh to reveal here just how the contending racketeers plot and counter plot to grab the wealth that is being piled up by the country boy's hard fists. It should suffice to say that Wayne eventually wins the championship on his own merits and also comes in for his rightful share of the spoils.

It should be obvious that both Pat and Wayne have roles virtually tailored to their measure, and all that need be said about their handling of their assignments is that neither has ever exhibited his talents on the screen to better advantage. Miss Blondell, as a retired bubble dancer who is Pat's

shrewd girl friend, is responsible on her own for many a hearty guffaw.

Heading the supporting cast is the ever-dependable May Robson — only this time she is much more than dependable. In fact, her portrayal of the disreputable old fake mother, makes her a sure contender for an Academy award next spring.

Others among the supporting players who shine with more than usual lustre include Maxie Rosenbloom, in a characteristic role of a dumb "pug"; Jane Wyman, as Wayne's girl friend; and Stanley Fields, as Miss Robson's gentleman friend. Helping to contribute uproariously funny moments are Sidney Toler, Ed Brophy, Ward Bond and Paul Hurst, and whatever sleek menace is fleetingly required is well supplied by Morgan Conway.

The screen play, a witty and well paced job, was written by Jerry Wald and Richard Macaulay, based on a story by Dalton Trumbo. Lewis Seiler directed.

'DYNAMIC? WHY, NO I'M JUST RESTLESS' SAYS PAT O'BRIEN

Pat O'Brien's dynamic activities in film characterizations aren't without foundation in the Irishman's real-life doings.

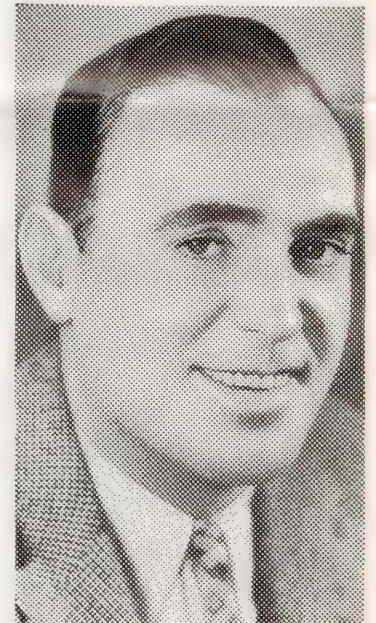
Restlessness, he calls it.

While working in "The Kid from Kokomo," the Warner Bros. picture with Joan Blondell and Wayne Morris also in the cast, which is now showing at the Strand Theatre, O'Brien told on the set one day how he spent an Eastern "vacation" which had immediately preceded the picture.

"I saw eighteen stage plays, four big football games, and made expenses for the trip betting on Seabiscuit at Pimlico," O'Brien explained. "Saw all my old New York friends who were around town, of course, and some in other towns. Then hopped over to Bermuda. And before I knew it, I was back in Hollywood, starting this picture."

O'Brien can sit in a canvas chair beside a set or an easy chair at his home with an air as restless as anyone in the world with the possible exception of Stepin Fetchit. But to be content doing those things, he must be in conversation with someone, or watching something interesting, or be silent partner to some practical joke.

Probably one of the most sentimental Irishmen that ever walked, he keeps his weakness for all



PAT O'BRIEN

Mat 102—15c

She's From Missouri!

Jane Wyman knows all of the answers and most of the questions. She is a "show 'em" girl from Missouri, more particularly from St. Joseph, Mo., where she was born during the World War.

She is familiar to picture fans for a number of sprightly performances and for her delivery of the biggest laugh line in the picture, "Brother Rat," when she suddenly appeared from under the couch cover and saved the situation for the cadets in trouble by warning the officer of the day with a wagging finger and the words, "Papa won't like."

"Papa" in that instance, was the commanding officer of the school. "Papa" in Jane's real life held various official offices in Missouri and was well used to the persuasive ways of young ladies because Jane has two sisters.

Life has been a continual round of activity and excitement for Jane Wyman. Restless and energetic, she played tennis, soccer, volley-ball and basketball in school. Just recently she has taken up ice skating where she left off several years ago. She still manages to fall as gracefully as the average

and to get black and blue in the same places.

To her intimates Jane is known as "Just Folks." That is her own name, Sarah Jane Folks, but she has a big supply of names and is apt to tell anyone who asks that her real name is Jane Durrell or Jane Pechelle. "Pechelle" was her mother's theatrical name in Paris. "Durrell" was just a happy inspiration when she needed a name for radio work some years ago. "Wyman" is the name she took when she started in pictures.

Following her work in her latest picture, "The Kid from Kokomo," which is now showing at the Strand Theatre, Warner Bros. decided that after her three year probationary period Jane should be groomed for real stardom. The provinces were reporting about the little blonde beauty who delivered that now-famous line in "Brother Rat." Perhaps, when she heard that good news, Jane remembered the line she wrote on her original studio questionnaire, after the question: "What is your present ambition?"

To that her answer was: "Not to be just an actress, but the actress of Warner Bros."

things Hibernian pretty well to himself. Too often, in Hollywood, shamrock-waving Irishmen are accused of being "professional Irishmen." If anyone called Pat that, and meant it, it would break his heart. That is, his heart would break immediately after he got through breaking the other fellow's nose!

"The Kid from Kokomo" is the sort of picture Pat likes. He plays a fight manager who'd double-cross his own grandmother. Joan Blondell and Ed Brophy are fellow conspirators on his side, May Robson, Stanley Fields and others are arrayed against him. Jane Wyman is heroine, and the hero, Wayne Morris, is a big, dumb hayseed—playing comedy straight-faced and seriously.

Pat thinks this was a good role for him as follow-up to his work in "Angels with Dirty Faces."

"From that good father to this crooked and scheming manager of fighters is a far enough cry to remind people that I can do more than one kind of part," he points out. "Funny, extreme roles like those are the sort I like best."



Mat 211—30c

Love enters the prize ring and gets the decision when Wayne Morris and Jane Wyman get together in the Strand's current laugh hit, "The Kid From Kokomo."

Publicity To Put Laugh Lines In The Headlines

Wayne Morris Grows Up But World's Still His Oyster

Quite suddenly Wayne Morris has grown up. He is no longer the brash youngster who leaped to announced stardom in "Kid Galahad," and who plagued all his fellow workers and friends with his exuberant bad manners and animal spirits.

Career and marriage have done for young Morris what home and

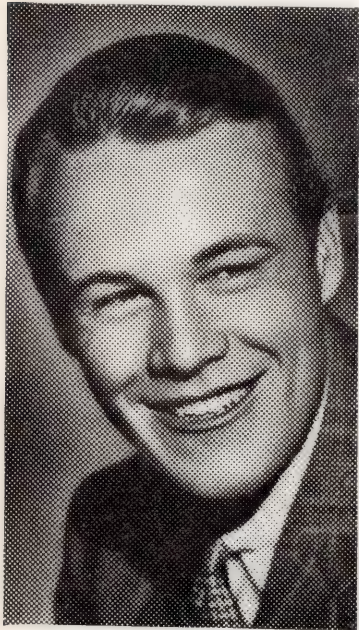
after he once got his size eleven (that's guess work) shoes on the first rung of the professional ladder.

Now there is no worry over the way Morris is going to take to success. Leonora (Bubbles) Schinasi, who became Mrs. Wayne Morris at midnight, January 8, 1939, seems to have remedied all that.

The couple returned recently from a long and leisurely honeymoon during which they sailed through the Panama Canal to New York, with numerous stop-overs, and returned by automobile across country in what Wayne describes as "short takes." There were numerous personal appearances to make on the way and much public attention given the young player which might have proved heady had it not been for his experience in Manhattan.

In New York they stayed with Wayne's mother-in-law, who lives in a forty-two room mansion on Riverside Drive, one of the few remaining occupied big houses on that famous drive. Wayne realized that he might work as a star in pictures for much longer than the average time any career lasts and never be able to duplicate the art treasures and costly antiques which make the two middle floors of the four-storied mansion a museum of wonders to which the public is occasionally admitted.

It was after he met "Bubbles," now his wife, that he really settled down for the first time in his life and did some of his best work to date in "The Kid from Kokomo," at the Strand Theatre, in which he has a role which should cement him firmly in the star list for a long time to come. When it was finished he and "Bubbles" were married, at midnight, in a Beverly Hills cafe and after a short wait, to make sure there were to be no retakes needed in "Kokomo," they took off for the long honeymoon across country.



WAYNE MORRIS

Mat 107—15c

studio discipline were unable to accomplish. They are listed in the order in which they happened to Morris, not in the order of their importance in his opinion. These forces have settled him, like an egg in the coffee, but they have not spoiled that famous grin which is golden at the box office, nor have they convinced him that the world is not his oyster.

Wayne's experiences in Hollywood have demonstrated all over again the truth of the age-old declaration that "youth will be served." There was no stopping him



Mat 202—30c

Joan Blondell, as an ex-bubble dancer who contributes to the merriment in "The Kid from Kokomo," now showing at the Strand Theatre.

(Women's Page Feature)

PREVIEW OF FALL MODES PRESENTED IN STRAND COMEDY

Autumn fashions cast their shadows on the summer screen right now at the Strand Theatre where Joan Blondell and Jane Wyman wear clothes designed by Howard Shoup in the new Warner Bros. comedy, "The Kid from Kokomo."

The well known designer shows his faith in the slim silhouette which has barely managed to exist since mid-winter, in background dresses accented with important pieces of jewelry, in colorful tweeds, in interesting dressmaker detail and in poke bonnets. He expects all of them to be autumn "musts."

Jane Wyman wears Shoup's conception of the slim silhouette both for afternoon and evening affairs. By day she shows off a greyed rose blouse of soft wool jersey which has square yoke and cuffs of the long sleeves smocked in wine wool yarn to match the straightlined, high-waisted skirt. At dinner Jane wears a gown made entirely of lime green fringe arranged in narrow horizontal lines. Over it goes a high-throated boxy bolero also composed of rows of fringe. Joan Blondell is partial to a slim raspberry crepe afternoon frock with which she teams a turban of deeper hue.

Joan's most interesting background dress is a black sheer wool fashioned with bracelet-length sleeves and round neck. Accents are necklace and bracelet of laey silver chains and turquoise. A deep green wool dress is set off with huge beaten gold buckles at the waistline and matching clips posed high on the slim V-neckline. With this Joan wears a brief dyed skunk jacket and black poke-bonnet with crushed band of green veiling. A black velvet evening gown patterned with halter neck has gigantic jeweled leaves pinned to the center of the front bodice.

Jane Wyman Has New Way To 'Count Ten'

Jane Wyman has taught all her friends and co-workers at the Warner Bros. Studio to watch her for any and all signs of temperament. The instant one appears they simply say, "Whoa, Jane — go out and come in again."

Whereupon Jane smiles sweetly, makes a curtsy, and if she has spoken sharply to anyone, apologizes. The supreme test came one day recently when she skipped rope with Wayne Morris, Ed Brophy and Maxie Rosenbloom for a gymnasium scene in "The Kid from Kokomo."

"You crazy galoots tripped me!" she cried to the actors who had been spinning the rope for her.

"Go out and come in again!" called Director Lewis Seiler.

"Sorry, gentlemen," said Jane, gritting her teeth but smiling. "So veddy, veddy clumsy of me."

May's Solo Gets Encore

May Robson's famous "drunk and disorderly" scene from the night court sequence of "The Kid from Kokomo," the Warner Bros. comedy now playing at the Strand Theatre, is one of the most popular privately-projected films in Hollywood. Many a star with a projection room in his or her home has borrowed the sequence (first shown separately from the film at Miss Robson's recent seventy-fifth birthday luncheon at the Warner Bros. Studio) to show at parties.



THIS IS . . . MAY ROBSON — Left as "Shoplifting Sadie," she plays her most hilarious role in "The Kid from Kokomo" at the Strand. (Right) the beloved veteran actress, as she really looks today at the age of 75 and at the height of her career.

(Mat 208—30c. This 2-col. mat may also be cut apart for one col. mats.)

TALK OF HOLLYWOOD — Wherein a Bubble Bursts . . . An Irishman Nixes Politics . . . And Girls Pick Maxie — Out.

(This may be used as a complete column in local daily, or as separate shorts and fillers.)

Information, please — Joan Blondell would like to know how professional bubble dancers do it. Cast as an ex-bubble dancer in "The Kid from Kokomo" she had to give a demonstration for Wayne Morris in one scene and in doing it she broke seven standard balloons.

Pat O'Brien confesses that the reason he turns down those honorary political jobs that are offered him, is that he fears the Irishman in him. He's afraid that once he got into politics, he'd want to stay in the fight.

'Twas quite a blow to Maxie Rosenbloom, who fancies himself as a 'slayer' with the women, when the Alpha Delta sorority at University of Southern California made him their official "dodo boy." The girls selected him, they said, on the basis that he "is the only actor in the film industry with whom we positively would not wish to be stranded on a desert island." Anyway, it's a distinction!

Parrots is the craziest people! One of them, used in a scene for "The Kid from Kokomo," bit a neat nip off tough-guy Ed Brophy's ear, which must have been plenty hard to digest — even for a parrot.

It wasn't bigamy but — Wayne Morris was married twice in one day. The first wedding was a scene in "The Kid from Kokomo" in which he says "I do" to Jane Wyman. Six hours after the scene was filmed the husky hero promised to love and honor "Bubbles" Schinasi, this time in real life. The not-so-little man had what we'd call a busy day.

An ambition we all hope will be fulfilled is May Robson's. The beloved actress, just seventy-five years young, wants to see her name in lights on a theatre marquee on her 100th birthday — and she hopes it's a comedy role.

A mere twist of the eyebrows turns Sidney Toler from a Chinese character to an Irish one. That's how Charlie Chan becomes a genial Irishman in "The Kid from Kokomo." Toler explains that his typically Irish countenance takes on an Oriental cast, when he draws his brows together, at the same time drawing up the outside corners. So, East meets West.

Someone yelled "Hey, Champ" on the set of "The Kid from Kokomo" and fifteen pugilists jumped up and took a bow.

Jane Wyman admits that she made too broad a statement when she replied on the Warner Bros. questionnaire about athletic ability that she could do "anything film work would ever require of her." Rope-skipping, one athletic accomplishment that she had never thought of mastering, was the only one required of her in "The Kid from Kokomo."



Mat 210—30c

WHO AM I? — Maxie Rosenbloom, tries to prove he's a real actor, besides being a great fighter, comedian and restaurateur, so between scenes of "The Kid from Kokomo," mimics Maurice Chevalier, Paul Muni, and Charlie Chaplin. (Yes, you may form your own opinion — we're neutral.)

Newspaper Contest

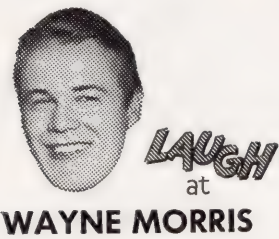
HAVE READERS ADD A 'LAUGH LINE'

We've adapted ad number 302 for use as a six-day contest. You can do the same thing, and if you can't grab off the space for a week running, we won't sue you if you cut it down to two or three days. Idea is to run one head a day with the accompanying unfinished wisecrack. Contestants fill in the line, either in rhyme or not, best ones getting paid off in passes. The winners may also be mounted on lobby display board or imprinted on heralds.

SAMPLE

Laugh at
PAT O'BRIEN
A two-timing Broadway phony
(a gyp off the old block).

1st Day



Laugh at
WAYNE MORRIS
Just a kid from the
country but
!

2nd Day

Laugh at
JANE WYMAN
She's got Wayne's
kisses and
!



BEST LAFF LINES GET MOVIE TICKETS

Here you are, movie fans — your big opportunity to have a lot of fun and win a pair of free tickets to see 'The Kid from Kokomo,' the laugh-riot comedy which comes to the Strand Theatre on Friday, with a cast including Wayne Morris, Pat O'Brien, Joan Blondell and Jane Wyman, as well as such outstanding comedians as May Robson, Maxie Rosenbloom and Stanley Fields.

There is nothing to buy, no strings attached. All you have to do is add a comical line to complete the caption under each of the star's photographs as they appear daily in the (news-paper). Use the sample Add-A-Laugh-Line illustrated above to guide you in the contest. When you have completed all the lines, send all 6 of the series to the Add-A-Laugh-Line Contest Editor, care of this newspaper.

Winning 'Laugh Lines' will be judged on the basis of humor and originality. Don't be afraid to try out your ideas. It's wide open for daffy-laffy, happy-slappy fun. Don't miss any of the installments, because you have to complete them all to qualify.

Start the laughs rolling — fill in your Add-A-Laugh-Lines.

3rd Day

Laugh at
PAT O'BRIEN
He'll do anything to
turn an honest dollar
— except !



4th Day



Laugh at
JOAN BLONDELL
Bubble-dancing was
her career but
. . . . !

5th Day

Laugh at
STANLEY FIELDS
He knew his girl lov-
ed him 'cause
. . . . !



6th Day



Laugh at
MAY ROBSON
Shoplifting Sadie, she
. . . .
. . . . !

PLUG FOR MAXIE

Capitalize the widespread publicity Maxie Rosenbloom has been getting in the papers and on the radio for your showing of "The Kid from Kokomo." You can possibly reach in your city any one of the more than 250 opponents Maxie has faced for a sports page interview.

DISTRIBUTE FAN FOTOS

Wayne Morris' recent tour throughout the United States showed his popularity with the gals. Make sure you get a widespread distribution of his autographed fan photos in dance halls and other public places, to the first twenty-five people at the boxoffice, etc. See accessory section for prices.

BOXING MACHINE

Set up in your lobby one of those mechanical boxing machines where two metal fighters are manipulated by hand levers. (from amusement park) Call the fighters Wayne Morris and Maxie Rosenbloom. Mount stills from picture around machine.

'LAUGH' STAND-BYS

Man parades streets laughing continuously. Sign on his back reads: "I didn't take laughing gas — I just saw 'The Kid From Kokomo' at the Strand Theatre."

Play laugh record over P.A. system during picture's run.

Local restaurants distribute cards: "After a good meal there's nothing like some good laughs—see 'The Kid From Kokomo' now at the Strand."

Man in street, 'headless,' carries copy: "I laughed my head off at 'The Kid From Kokomo' at the Strand Theatre."

Reserve "special section" during showing for contestants who give vent to funniest, longest, loudest, lowest, and highest laughs imaginable. Contest open to anyone.

Your cashier distributes hand-written notes with the tickets. Suggested copy: "Just for fun, see 'The Kid From Kokomo'," or "'The Kid From Kokomo' tests your laugh-ability."

LAUGH LINES FROM THE ADS

Forget the headlines . . . join the laugh lines.

How hard can you laugh? You'll never know — 'til you see "The Kid from Kokomo."

There's nothing wrong with the world that a good hearty laugh won't cure.

Pat O'Brien . . . a two-timing phony . . . a gyp off the old block!

Pat O'Brien . . . he'll do anything to turn an honest dollar . . . except work!

Wayne Morris . . . just a kid from the country but he's sure going to town!

What this world needs is one great big LAUGH.

Joan Blondell . . . bubble-dancing was her career . . . 'til Fate stuck a pin in it!

May Robson . . . Maggie had something up her sleeve — that's how they caught her shoplifting!

May Robson . . . Shoplifting Sadie . . . a heart of gold and a sleeve full of silver!

Tell Them

HOW 'KOKOMO' WILL MAKE 'EM LAUGH

Send Series Of Funny Postal Cards To Your Mailing Lists

**HOW HARD CAN YOU
LAUGH?**

**You'll never know 'til you see
THE KID FROM KOKOMO**

(cast and date)



To give your showing a swell advance build-up, send this entire series of comic postal cards, one each day, to your mailing lists.

All the line drawings come complete on one mat. Order "Kokomo Mat 301 B"—45c from Warner Bros. Campaign Plan Editor, 321 West 44th Street, New York City.

BOXING ANGLES

Slapsie-Maxie Contest

Pick up two-column publicity cut of Maxie Rosenbloom on page 17 for one-shot contest. Patrons guess which film characters Maxie is mimicking; first 25 correct answers win passes. Publicity story on Slapsie Maxie ought to be food for sports page planting; angle: his crazy ring career and boxing style, and his subsequent success in Hollywood.

Sell Sports Fans

Make use of the following boxing stills for window and counter displays in sports stores, gymnasiums, and sports circulars, together with billing and play-date. Order from Warner Bros. Campaign Plan Editor, 10c each: BC 326, BC 327, BC 328, BC 340, BC 341, BC 371.

Punching Bag

Promote from amusement park a punching bag with clock arrangement grading power of blow delivered. As lobby stunt, clock is marked for degrees of humor patron can stand; smile, grin, laugh, guffaw, roar. Copy reads: Test your Laugh-Ability for 'The Kid from Kokomo' at the Strand Theatre on Friday.

Famous 'Kids'

Local sports editor might be sold on feature story angle of the various boxing champions who took the nickname "Kid." A few are Kid McCoy, Kid Graves, Kid Lewis, Kid Lavigne, Kid Kaplan, Kid Chocolate, and of course, "The Kid from Kokomo."

Burlesque Bout

Fight promoter might include between regular scheduled bouts a burlesque match between two clowning boxers. One of the "boxers" is called the "Kid from Kokomo" and his robe carries name.

Sports Mags Aid

Enlist help of sports magazine distributors. Arrange for truck banners, herald insertions, newsstand tack cards and stickers before showing of the picture.

Street Bally

Rope jumper in boxing tights skips through streets with sign on back plugging title of the picture.

**THERE'S NOTHING WRONG WITH
THE WORLD THAT A GOOD
HEARTY LAUGH WON'T CURE!**

And here it is!

THE KID FROM KOKOMO

(cast and date)



**ARE YOU WAR-WORRIED...
CRISIS-WEARY?**

**Well, let up and laugh at the
year's gayest gang of goofs in
THE KID FROM KOKOMO**

(cast and date)



What This World Needs is One Great Big L-A-U-G-H . . .

and here it is . . .

**THE
KID
FROM
KOKOMO**

(cast and date)



It's Laffs

FROM LOBBY DISPLAYS TO BALLYHOO

AD NEWS FLASH



Five column ad on page 13, Mat 501, may also be used as a tabloid news herald for local distribution or as lobby display. Set type for "News Flash" headline and theatre copy.

MEET 'THE KID'

Conduct contest similar to national one held annually by 4H Clubs to find the healthiest lad around. Might switch this to most typical farmer lad, a strapping young hay-pitcher to be named "The Kid from Kokomo," or The Kid from wherever he comes from. Big local promotion includes entertaining him in real city style day of your opening. Arrange luncheon, meeting with mayor, merchant tieups, night club visit and telegram from Wayne Morris, "The Kid from Kokomo" greets "The Kid from Slabudka," etc.

FARMER STUNTS

If you're located in a farming district be sure to combine the farm and comedy angles in the picture by sponsoring corn husking, hog calling and similar contests. Spot the preliminary trials in various places in town to build up interest and then hold the finals in or near your theatre. Contests should be good for newspaper mention. Awards tickets to your showing of the picture and promoted merchant prizes to the contestants.

LOST SON STORY

From morgue of local newspaper dig up stories which appear from time to time concerning a long-lost son finding his mother, or father, or vice versa. A tie-in with the similar angle in the picture and you've got a good special feature to plant.

MOTHERS' DAY

Build goodwill in your community by taking over the entertainment of local old ladies home for a day. Tour city in autos, florist presents them with flowers, and the theatre films picture for them.

BROKEN PANE

Boarded up window in store next to theatre carries sign: Business Going On As Usual—'The Laughs From Next Door Have Vibrated this Window So Hard It Broke.'

FUN TRAILER

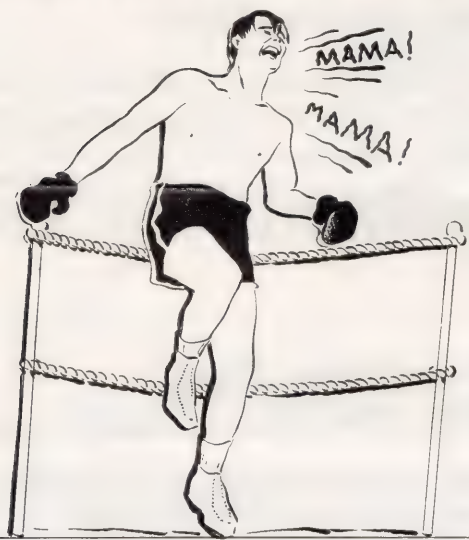
The Vitaphone trailer for this show is one big howl, selling all the laughs of the picture and the big comedy cast in fast breezy style. Be sure to get it as your best advance selling aid.

THE REAL THING



This display will attract attention because you use REAL THINGS to set up the comedy situations.

'MAMA' DISPLAY



Life size blowup of Wayne Morris from Ad No. 303 with the words "I Want My Mama" coming out from behind. In back of this lobby display is the mechanism of a "mama doll" which can be attached to a revolving wheel so as to repeat. Sound may be picked up by amplifier to carry the wail throughout lobby.

CRAZY MIRROR



Irregular mirror in lobby reflects patrons in distorted images, some in elongated shapes, others compressed into fat figures. Copy over mirror reads: "If you think this is funny, wait till you see 'The Kid from Kokomo' coming to the Strand Theatre on Friday the 21st."

DIZZY CHAIR



Here's a favorite lobby stunt to sell the "dizzy" comedy angle. Install a spinning chair of the swivel chair type in a conspicuous place with a broad chalk line marked on the floor leading away from the chair. Copy on sign reads: "'The Kid from Kokomo' thinks all city folks are dizzy. Prove he's wrong. Free tickets to anybody who can walk a straight line after a few spins."

TIE-UP STILLS

Order the following specially prepared stills from Campaign Plan Editor. Complete set of 12—\$1; individually 10c.

WAYNE MORRIS

Tennis	WM Pub A116
Boxing	WM Pub A39
Hats	WM Pub A261
Sun Glasses	WM Pub A241

PAT O'BRIEN

Cameras	PO Pub A280
Pipes	PO Pub A261
Badminton	PO Pub A307
Field Glasses	PO Pub A290

JANE WYMAN

Makeup	JW 65
Swim suit	JW Pub H
Hats	JW 362
Sports	JW 151

Three-In-One Idea

CONTEST-PUBLICITY PLANT-DISPLAY

This five-column picture strip has a number of uses. First as a contest, explain who the characters are and then have patrons or newspaper readers supply their own captions. For a publicity plant, it has equal value as a cartoon strip "telling the story in pictures." Lastly it may be blown up for a lobby display, and reprinted on herald and broadsides for local distribution.

Order "Kokomo Mat 501 B"—75c from Warner Bros. Campaign Plan Editor.

HOW 'THE KID FROM KOKOMO' MADE A CHUMP OUT OF THE CHAMP

"The Kid from Kokomo," a Warner Bros. picture starring Wayne Morris, Pat O'Brien, and Joan Blondell, comes to the Strand Theatre on Friday.



One day a fight manager (Pat O'Brien) and his girl (Joan Blondell) come upon The Kid From Kokomo (Wayne Morris), a powerful farmer lad. He won't fight because he's waiting for Ma.

They tell him they'll find his long-lost Ma, so they turn up with Maggie (May Robson). The Kid From Kokomo is aghast but he'll believe anything. Especially when it's about his dear old mother.

Maggie likes to shoot dice with the boys but The Kid stays at home reading and training for the day when he'll be the world's heavyweight boxing champion. And Ma keeps losing his dough.

But the promoters are gamblers too, and when The Kid gets his big chance, they want him to throw the fight. Alas for the Kid — a simple farmer boy at heart and as honest as the day is long.

However, our heroine Maggie arrives on the scene and with some high-powered coaching from the ringside, helps our hero knock out his opponent and become the heavyweight champion of the world!

FOR 'STUNT' NIGHT

In line with the current vogue for crazy audience stunts, such as races to see who can roll a peanut fastest across the stage, using the nose alone, you can hold one of the wackiest — but funniest — stunts imaginable right in your own theatre. Idea is to see who can yell "Mama!" loudest, just like Wayne Morris does in the picture.

SEE BOYS' GROUPS

Tie up with local YMCA and other boys' athletic groups pointing up the clean-living, healthy-limbed Kid From Kokomo (Wayne Morris), as a typical model to follow. Prizes may be offered for best boxers in respective weights, for boys who best observe training and health rules, etc.

MAY ROBSON STUNTS

Hold make-up photo contest with prize going to the girl who can act and look most like May Robson in the night court scene.

If you've never used it before, the old "Lady For A Day" angle might be good for a citywide promotion. Local organization sponsors an old lady from an old folks home for the run of the picture. Merchants tie in with various aids like clothes, flowers, etc.

HOOSIERS ATTENTION!

KOKOMO, MISS., and KOKOMO, COL., Please Copy. Hoosier state exhibs should go to town on this one with "Hollywood" style openings of 'Kokomo'; featuring Kleig lights, celebrities, reporters, photogs and all the fixin's. There are two other Kokomos, one in Mississippi and the other in Colorado. Both spots can do same job.

MOTHER-SON NIGHT

"Mother-and-Son Night" may be held in theatre, with all mothers who attend accompanied by their sons receiving some sort of token promoted from local merchants. Idea might be good for publicity story; mother attending with most sons, oldest mother, etc.

PATRONS GIVE FUNNY TITLES

Invite your patrons to suggest funnier names than "Kokomo" for a possible movie title, like "The Kid From Sopchoppee" (Florida), or Saskatoon, Walla Walla, etc. Funniest names are selected, posted on a lobby board, best ones getting passes.

Variation of the contest has patrons writing imaginary comical stories about travels of the Kid from Kokomo through these goofy places.

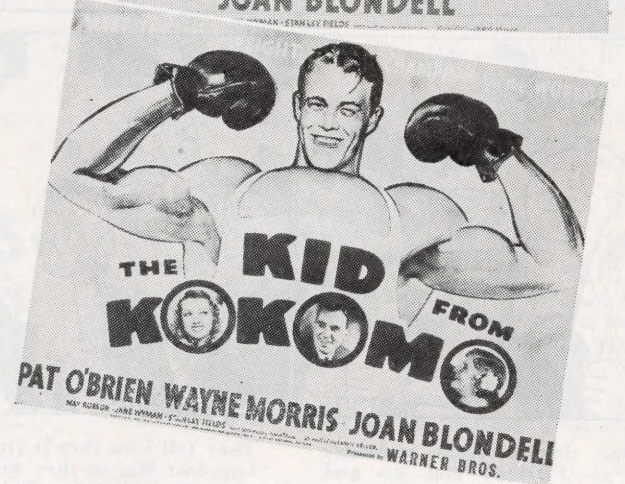
"Picture Yourself As Strong Man"

Lobby cutout of muscle man with head missing provides lots of fun for patrons week before showing. Might tie up with tintype photographer to be present few hours a day to take snapshots. Six-sheet has same illustration.

ADVERTISING ACCESSORIES

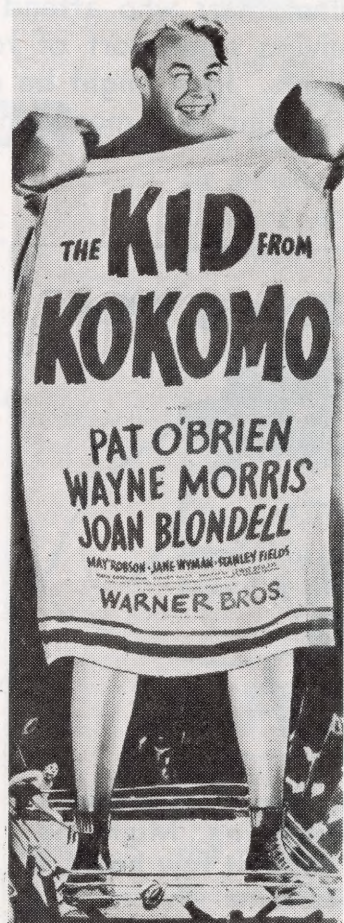


COLORED
22 x 28's
 Rental: 20c each



SLIDE 15c

Colored 11 x 14's
 Set of Eight — Rental: 35c



INSERT CARD
 Rental: 12c each



(24 x 82)

LOBBY DISPLAYS

Write today to find out how your theatre can get this display at reasonable weekly rental prices.

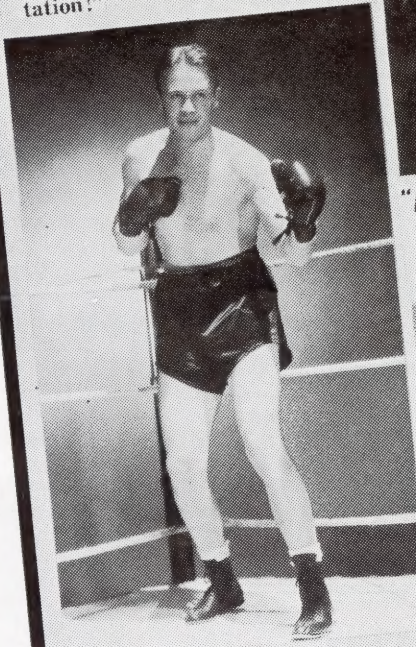
AMERICAN DISPLAY CO., Inc.

525 West 43rd Street

New York City

KID GALAHAD BATTLES MANAGER OVER DANCER!

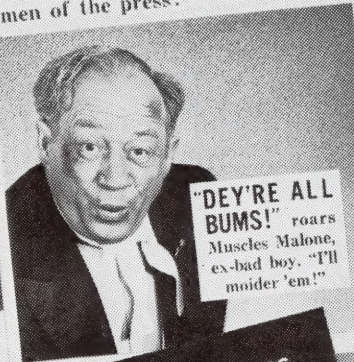
"I'LL BLACKEN HIS OTHER EYE," grimly charges the champ, "if he blackens that girl's reputation!"



"ALL I SAID," shouts manager, "was that a bubble dancer should hide nothing . . . from the gentlemen of the press!"



"IT'S SWEET" declares local bubble dancer, "to find some chivalry in these B'way lugs."



"DEY'RE ALL BUMS!" roars Muscles Malone, ex-bad boy. "I'll moider 'em!"

WARNER BROS.' Laugh-filled Answer to the Blues

The KID from KOKOMO

Screen Play by Jerry Wald and Richard Macaulay • From an Original Story by Dalton Trumbo • A First National Picture



with
PAT O'BRIEN
WAYNE MORRIS
JOAN BLONDELL
MAY ROBSON
JANE WYMAN
STANLEY FIELDS
MAXIE ROSENBLUM
SIDNEY TOLER
Directed by LEWIS SEILER

9" x 12" HERALD

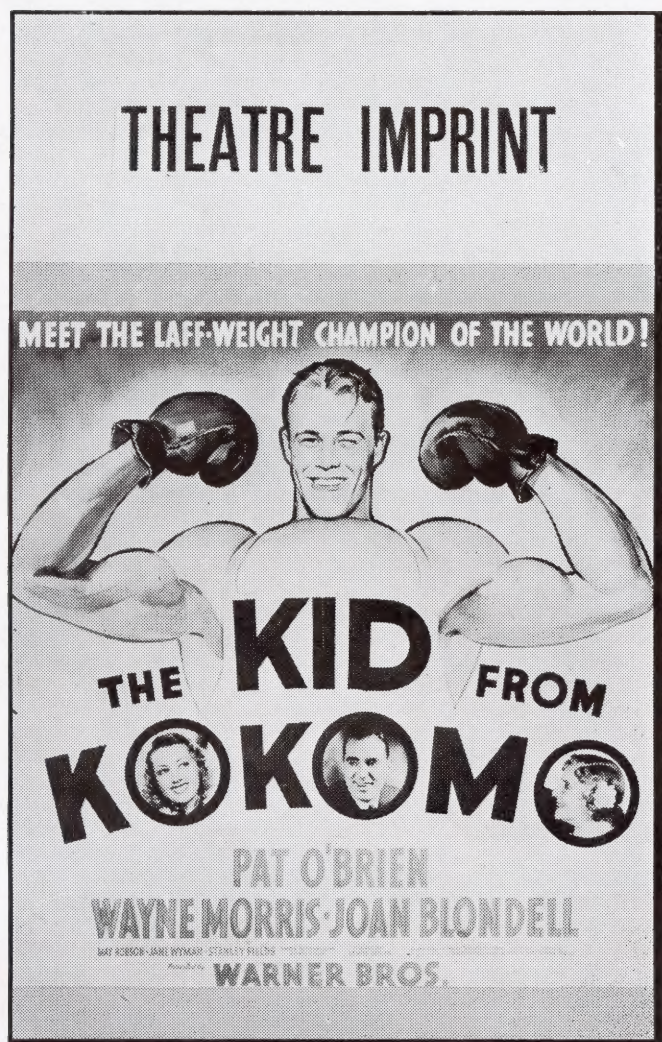
Prices:

\$2.25 per M
5M and over

\$2.50 per M
less than 5M



Midget Window Card—4c ea.



REGULAR WINDOW CARD

1 to 497c ea.
50 to 996c ea.
100 & over5½c ea.



11 x 14 COLOR GLOS STAR PORTRAITS

1 to 935c ea.
10 to 2430c ea.
25 and over20c ea.



8 x 10 SEPIA FAN FOTOS

\$5.50 per M;
\$3.00 for 500;
\$1.50 for 250.

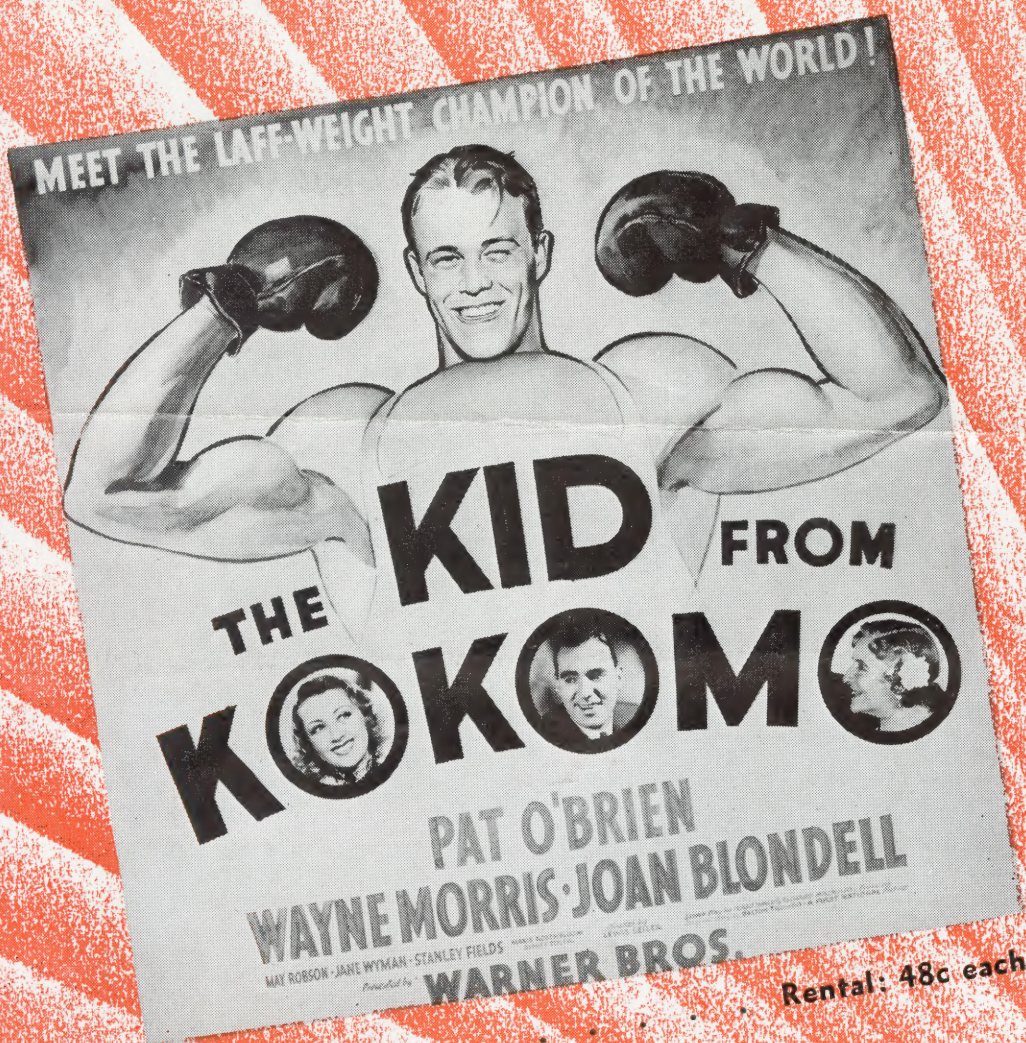
FORGET THE HEADLINES-
JOIN THE LAFF-LINES!

PAT O'BRIEN
WAYNE MORRIS
JOAN BLONDELL

MAY ROBSON · JANE WYMAN · STANLEY FIELDS
Directed by LEWIS SEILER
WARNER BROS.

THE KID FROM
KOKOMO

24 SHEET DESIGNED TO SELL LAUGHS ALL-OVER-TOWN



SIX-SHEET

Rental: 48c each

THREE
SHEET
Rental:
24c each



SPECIAL QUANTITY PRICES

ONE SHEETS

50 to 99 11c each
100 & over 9c each

THREE SHEETS

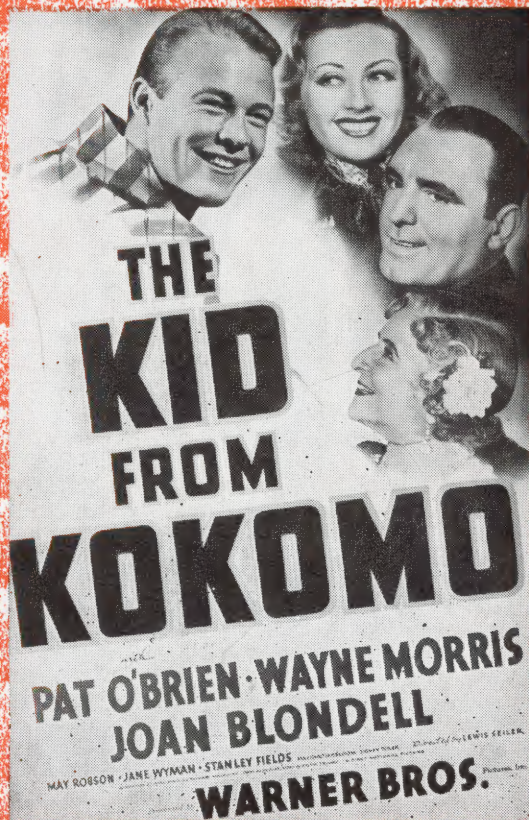
50 to 99 32c each
100 & over 28c each

SIX SHEETS

25 to 49 80c each
50 to 99 70c each
100 & over 60c each

24 SHEETS

1 to 4 \$2.40 each
5 to 9 \$2.25 each
10 to 24 \$2.00 each
25 & over \$1.75 each



ONE-SHEET
Rental: 8c each

POSTERS

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with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

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HISTORY
DIGITAL LIBRARY 

www.mediahistoryproject.org